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View from 9:30 A. M. on Friday Evening Sale, Fri. Feb. 20, at 8 P. M.

PUBLIC AUCTION SALE

JAPANESE COLOR PRINTS

PAINTINGS, DRAWINGS AND A FEW BOOKS

Collected from 25 to 30 years Ago

Consigned by A TRUST COMPANY to
close an Estate

Containing a Special Collection of
PRINTS BY UTAMARO

Called "Japan's Great Artist of Beauty"

His followers, Hidemaro and Kikumaro; a Harunobu from the Colonna Sale; Mother and Baby by Hiroshige, 1827; a rare Choki Diptych; beautiful examples of Yeisho and Yeishi; Toyokuni's best period; the first Tokaido, Yedo Meisho and others of Hiroshige; his "Snow on Mt. Hira" and "Omi Vesper Bell."

SEVEN ALBUMS OF FLOWERS

Both water color paintings and color prints; a few rare large Surimono

Books by Hokusai, Hiroshige, Fairy Tales, etc.

Two Early Paintings, one signed with jar seal; Japanese Temple Painting of the Four-Armed Buddha; Hen and Chicken by Hogan; Monkey on a Rock said to be SOSEN; Flying Wild Goose; White Mandarin Ducks; and other Paintings mounted on Old Brocade; Blue Thibetan God in Old Embroidery; Set of Hiroshige Tanzaku paintings, Other Unusual Items.

Silver Ground Prints, Kakemono, Portfolios, etc.

The sale to be conducted by

WALTER S. SCOTT, Auctioneer

To Be Sold

Friday Evening, February 20, 1931, at 8 P. M.

Exhibition on the same day, from 9:30 A. M.
to time of sale

At the Public Auction Rooms in the

COLLECTORS' CLUB BUILDING

51 West 48th St. (Room 301) [Take Elevator] New York

Bids will be received and executed by
MRS. EDWARD TURNBULL of the WALPOLE
GALLERIES, addressing her at 12 West 48th St.

Conditions of Sale

1. ALL BIDS TO BE BY LOT. Items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale, and all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

5. TERMS CASH. If accounts are not paid at the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy AND THEY WILL BE SOLD NOT SUBJECT TO RETURN.

7. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at \$2.00 each after the sale.

BIDS WILL BE EXECUTED BY MRS. EDWARD TURNBULL OF
THE WALPOLE GALLERIES, 12 WEST 48TH STREET

Sale Will be Conducted by

MR. WALTER S. SCOTT, *Auctioneer*

IN THE PUBLIC AUCTION ROOMS OF THE
COLLECTORS' CLUB BUILDING

51 WEST 48th STREET (Room 301, Use Elevator)

JAPANESE PRINTS

PAINTINGS DRAWINGS BOOKS

Consigned by a Trust Company to close an Estate

HIROSHIGE, 1797-1858

Small groups mainly from the Tokaido. Nos. 1—18.

1. TIGER RAIN AT OISO.
Hakone, Kanaya and Futagawa. (4).
2. GOYU, girls stopping travelers, Bridge at Yoshida, etc. (4).
3. "500 RAKKAN" TEMPLE.
Daimio entering Fujikawa, etc. (4).
4. MIYA, horses of the Sacred Car. Rain at Oiso, etc. (4).
5. GREEN MOUNTAIN GORGE, OKABE.
Ford at Kanaya, etc. (4).
6. MONKEY RACE COURSE.
Sakanoshita Peak, etc. (4).
7. PAINTED ROCKS AT HAKONE.
Changing horses, Fujieda, etc. (4).
8. KANAYA FORD, OISO RAIN, etc. (4).
9. TEA HOUSE SERIES, showing three geisha and three Tokaido views. (4).
10. TORII AT FUJISAWA.
Kanaya Ford (good), etc. (4).

11. SHIRASUKA SEA VIEW.

Tiger rain, Oiso, Kanaya Ford, etc. (4).

12. TWO GIRLS ON A BRIDGE (Tea House) and three from the Tokaido. (4).

13. SAILBOATS AT KUWANA.

Very good, Shirasuka, etc. (4).

14. SEVEN PRINTS FROM AN OBLONG SERIES.

Procession in the Yoshiwara, Fuji over city roofs, etc. (7).

15. TEN PRINTS FROM AN OBLONG SERIES.

The "Calico tree," bridge in the hills, Ferry Boat, Horseman on a bridge, etc. (10).

16. THE CONSULTATION from the Chushingura and five others. (6).

17. TEN PRINTS FROM A YEDO MEISHO SERIES.

Plum Garden, Moonrise in Summer, Messenger to Bishamon, etc. 6 with margins. (10).

18. CELEBRATED TEA HOUSES.

Six prints (two with full margins) from this noted series showing the Geisha and the convivial life of Japan. (6).

HIROSHIGE'S TOKAIDO ROAD: Date About 1830

Good Original Impressions, Mainly with Small Margins,
Some Cut Close. The Greater Part of the Set
Appeared in 1834.

19. NIHON BASHI. From Hiroshige's Tokaido.

The second plate, crowds of people on the bridge.

20. TOTSUKA INN. Second plate.

Early morning, man mounting his horse.

21. KANAGAWA BAY SUNSET. 1st plate.

Village street and returning boats.

22. KANAGAWA BAY SUNSET. 2nd plate.
More sloping roofs and clouds to right.
23. HIRATSUKA. FUJI FROM THE RAISED ROAD.
Zigzag road, pines and round grey hill.
24. FUJISAWA. Temple on the hill.
Torii, narrow bridge with village. Margins.
25. FUJISAWA. Variation.
Shadow to right in stream, all trees more massed in grey.
Margins, wormholes.
26. TIGER RAIN AT OISO.
Warm yellow sky, mark of the best impressions.
27. TIGER RAIN AT OISO.
Warm yellow sky, mark of the best impressions, the reds
and blues deeper because of the storm.
28. PAINTED ROCKS, LAKE HAKONE.
White Fuji caps the low range of hills. Low rocks to right
are in tones of blue and buff.
29. PAINTED ROCKS, LAKE HAKONE.
Variation. Low rocks in green, buff and blue.
30. EARLY MORNING MIST AT MISHIMA.
The misty distance lends the correct value to the sleepy
group on horseback and in Kago, just starting out. FINE PRINT
ING OF A FAMOUS SCENE, small margins.
31. PINE TREE PATH AT YOSHIWARA.
First printing, the title above Fuji. Lovely sky, small
margins.
32. PINE TREE PATH AT YOSHIWARA.
First printing, the title above Fuji.
33. YUI. MT. FUJI BEYOND SATTA PEAK.
Clear windy day on the Bay, whose green waters shade to a
lovely blue.
34. MOONLIGHT AT NUMADZU.
Lighting Pilgrims on the path under Cryptomeria trees.

35. FORD OF THE OKITSU RIVER.
The Great Wrestlers crossing.
36. MARIKO. TEA HOUSE IN SPRING.
Inn, budding plum and rosy morning sky.
37. OKABE, UTSU HILL.
Steep path and waterfall between green cliffs.
38. OKABE, UTSU HILL.
Steep path and waterfall between green cliffs.
39. CHANGING HORSES AT FUJIEDA.
With the beautiful gradation in color which marks the earliest issues.
40. CHANGING HORSES AT FUJIEDA.
Also good printing, the reds a little softer.
41. KANAYA. FORD OF THE OI RIVER.
Double stream, Sandy plain and low hills. Orange tone in the sky.
42. KANAYA. FORD OF THE OI RIVER.
Double stream, Sandy plain and low hills.
43. NISSAKA. PASS THROUGH SAYO MT.
Small margin. Note "Murder Stone".
44. WINDY DAY AT KAKEGAWA. Full margins.
Travellers meeting a Priest on the turf bridge.
45. WAYSIDE TEA HOUSE AT FUKUROI. Margins.
Winter scene, boiling the kettle outdoors.
46. DEEP WINTER AT HAMAMATSU. Small margins.
Shivering coolies at a fire near a tree.
47. VIEW OF THE SEA: SHIRASUKA HILL.
Wide curving view, procession under the hill.
48. SHIRASUKA HILL AND SEA VIEW.
Some oxydization, but good color.

49. FUTAGAWA. "RACING HILL."
Three Musicians on the way to the Inn.
50. FUTAGAWA. "RACING HILL."
The sky more darkly printed.
51. YOSHIDA. Full margins.
Long bridge over the broad Toyo River.
52. GOYU. STREET AT TWILIGHT. Small Margins.
"Traveller-stopping" girls (the hyphen is important) for
they seize the men pulling them into their respective inns.
53. GOYU. STREET AT TWILIGHT.
The same, few wormholes at bottom.
54. INN AT AKASAKA.
Big Sago Pine in foreground.
55. FUJIKAWA. Entrance to village. Small Margins.
Peasants bowing at approach of a Daimio.
56. FUJIKAWA. DAIMIO PASSING.
Good color, some oxydization in clouds.
57. OKAZAKI AND BROAD YAHAGI RIVER.
Daimio's procession on the long bridge.
58. NARUMI. Wide village street.
Shops with the fine cloth of Arimatsu.
59. MIYA. TORII OF ATSUTA TEMPLE. Margins.
Men and horses drag the SACRED CAR (unseen).
60. JUNKS PASSING KUWANA CASTLE. Seven-ri Ferry.
Lowering sails as they enter the inlet.
ILLUSTRATED IN FICKE.
61. WIND AT YOKKAICHI.
Man chasing his hat on the embankment.
62. TEMPLE IN THE HILLS, ISHAYAKUSHI.
Cut, eliminating Hiroshige's signature, but some one has
brushed in with ink a signature of Hokusai.

63. SNOW ON BLEAK KAMEYAMA HILL.
Beautiful printing, with rosy sky and small margins.
64. SAKANOSHITA. Good color and margins.
"The Peak of the Painter's Despair." Note collector's signature right corner. Two wormholes.
65. EARLY MORNING IN SPRING. ISHIBE.
Inn and travellers starting. Margins.
66. KUSATSU. Inn famous for rice cakes.
Busy scene.
67. THE GREAT BRIDGE. KYOTO.
Richly printed favorite view.
-

68. CHUSHINGURA SCENES. By Hiroshige. One with Crest border.

Honzo's wife and daughter passing huge pine on the way to Kyoto. Three Hunters on a yellow road, after delivering Yoichibei's body to Kampei (right). (2).

69. SNOW ON MT. HIRA. "8 Views of Lake Omi."
The blue arm of the lake, the only color. Trimmed.
Happer says "the best snow of the three series" by Hiroshige.

70. VESPER BELL. "8 views of Lake Omi."
A flat plain from which rise densely wooded hills and Mii Temple, with beyond a higher range of hills and golden sky; a fine Hiroshige.
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UTAMARO: 1754-1806. [See Also Nos. 177-187]

71. MOTHER AND SLEEPY BABY.
She emerges from the sleeping-net with the baby—her hands under its thighs. "*Hour of the Rat*" (11-1), a print from the "*Clock of Beauty's Daily Round*."
72. LARGE HEADS OF LOVERS.
He holds a folding fan.

73. LARGE HEAD OF A GIRL ADJUSTING A HAIRPIN.

She carries a rose colored fan, and wears a thin dress open at the throat.

74. LARGE HEAD ON A SILVER GROUND.

A girl who wears a pale green-gray gauze sun hat over her smooth black hair raises both hands, in one of which is a fan. The background is time worn, but the PRINT REMAINS ONE OF THE MOST BEAUTIFUL AND STRIKING OF UTAMARO'S LARGE HEADS.

75. LARGE HEAD ON A SILVER GROUND (traces remain).

A girl with flowing hair adorned with rose peonies and a pale yellow comb, with both hands to her chin, holding a fan.

"Date 1796 or 1797. This is in Utamaro's finest picturesque manner."—Fenollosa.

76. LARGE HEAD OF A GIRL JUST FROM THE BATH.

She wears a gauzy black robe, a corner of which she has raised to her ear; the remarkable printing of her wet, sleek black hair very beautiful and unusual (trimmed).

77. LARGE HEAD OF A GIRL WHO HOLDS A BOOK.

Peony series design in corner, note the pure black printing of her heavy hair.

78. BEAUTY IN REPOSE.

A Courtesan, her pale lavender robes slipping from the yellow under-robe kneels on one knee before a bronze jar with spray of cherry blossoms.

79. THE HORSE HEAD DANCE.

A young man dances accompanied by a girl who plays the Koto.

80. THE BLACK KAGO.

A youth stooping to enter; behind him is a girl dressed for the road and wearing a sword. Trimmed.

81. A COLD DAY.

A Courtesan huddles in robes leaning in a doorway, and near her a maid heats a kettle on a brazier. Trimmed.

82. SHEET FROM A TRIPTYCH (trimmed).

Showing a handsome youth in black, manservant and water buckets, two little maids and a tall girl in white.

83. SMALL PRINT BY UTAMARO.

Six Courtesans in an entrance hall, note scarce back view of one, and the figure in red leaning at the Shoji. VERY GOOD COLOR.

Fenollosa calls this "*a charming small group*" and dates it 1797 or 1798.

84. PHEASANT AND SWALLOWS.

From Utamaro's famous "Book of Birds" and one of the most desirable prints of the few issued in the book.

85. UTAMARO: BOOK.

Fugenzo. "Poems of Spring." Yedo, 1790. 3 double page color plates of groups at Cherry Blossom picnics, in exquisite color, gaufrage, the clouds and mist printed in bronzy-gold, with text. Buckram portfolio.

BOOKS ILLUSTRATED BY HIM ARE AMONG THE RAREST UTAMARO ITEMS.

86. SET OF 8 TANZAKU PAINTINGS BY HIROSHIGE.

Laid in polished wood covers, encrusted with ivory chrysanthemum sprays. Silk tie; they represent Dancers, a Procession, etc. Signed and with seal.

EXCESSIVELY RARE EARLY HIROSHIGE PAINTINGS.

TWO EARLY SCHOOL PAINTINGS

87. PAINTING SIGNED WITH JAR SEAL. 18 x 21 ins.

Beautiful young girl who has tamed a flaming Demon. On paper, mounted with gold brocade border.

An early painting of fine quality.

88. PAINTING ON PAPER. Signed and seal. 21 x 14 ins.

Boys Festival: Boy with drum beating time for a processional Kylin (made of two boys covered with cloth of gold and great red Masque.) Gold brocade border.

SEVEN ALBUMS OF FLOWER AND BIRD PAINTINGS AND PRINTS

89. ALBUM OF FLOWER PAINTINGS. 4to, cloth.

Twenty-four paintings, many of exquisite charm, on thin paper mounted in an album.

Chrysanthemum, peach, wild honeysuckle, and all the varieties of the Cherry Blossom are among the many lovely flowers painted.

90. ALBUM OF DRAWINGS: FLOWER ARRANGEMENT.

Seventy-four color drawings of Japanese Flower Arrangements in bronze, pottery, porcelain or wood containers, on sheets 7 x 5, mounted in a small folio, album, boards.

Some sheets are time-stained, but evidently a very choice collection of originals.

91. ALBUM OF FLOWER PAINTINGS. 10 x 13 ins.

Twenty-four paintings in the colors and size of Nature, mounted (lightly) in a blank book. Folio.

Eight superb examples of the Iris; also Datura, Dahlias, Columbine, a golden yellow Tulip (tree), and others unfamiliar to Western eyes. Many of them have names mounted on slip of gold paper. The whole being an item of exceptional merit.

92. ALBUM (BROCADE) OF FLOWER PAINTINGS. 16 x 11 ins.

Painted on thin paper showing detail of blossom, leaf and bud or bough, mounted in an album, each sheet of which is bordered with gold brocade. Folio.

Lotus, Willow, Pomegranate, tulip tree, maple, wild yellow rose, iris, poppy, and others (26 in all)—some sheets opening out as diptychs.

93. VOLUME OF FLOWER PRINTS UNBOUND. 18 x 14 ins.

Artistic grouping at the bottom of the double sheets of white Mandarin Chrysanthemums with gold centres; other in rose color and gaufrage; Maple boughs, Hagi blossoms; Cherry spray in faint rose and gaufrage; an exquisite pale grey full moon rising from a wave faintly blue, etc. (24).

ON OLD PAPER AND UNDOUBTEDLY EARLY.

94. VOLUME OF FLOWER PRINTS. Unbound. 19 x 14 ins.

Each signed or with seals. All natural size and color; some with birds. Pages numbered 1-24. (Japanese).

Cuckoo, Peony and rocks; Five Chidori Birds; large rose peony, old blossoming cherry; Pomegranates, Iris, Wistaria, Poppies, Japonica, etc.

ON OLD PAPER AND UNDOUBTEDLY EARLY.

95. ALBUM OF FLOWER AND BIRD PAINTINGS ON GOLD COLORED SILK. 12 x 9 ins. Signed & seals.

Eight flower arrangements and 4pp. of text. In covers of fine-grained polished wood.

VERY FINE OLD PAINTINGS.

SEVEN EXTRA LOTS

Which are not the property of the Estate, but come from a private buyer.

- 95a. BOOK BY HIROSHIGE. (Tokyo), 1865.

Views of Yedo (one volume, should be two).

25 plates with the gaufréd red clouds and striated blue, showing many pleasing landscapes, rains, sunsets, snow scenes, pastorals, for which Hiroshige is famous.

- 95b. JAPANESE FAIRY TALES. Nos. 3, 4, 5.

The broken Images. Told in English by Mrs. T. H. James; Kachi Kachi Mountain; Old Man Who Made Dead Trees blossom. 3 vols., crepe paper, in color, Toykyo, Hasegawa (about 1886).

- 95c. ALBUM OF TEN DRAWINGS.

Pheasant, Fukurokujin with a Rakkan; Hotei Asleep, Fishermen, Priest and Lotus. Seals.

SOPHISTICATED BRUSH WORK. COLOR IS RESTRAINED. Bound in OLD BROCADE. Fine example.

- 95d. JAPANESE BOOK BY KUNIYOSHI.

Story of the 47 Ronins. 53 color plates. 8vo, paper.

- 95e. HOKUSAI'S "MANGWA." Volume 8.

ORIGINAL ISSUE. 56pp. of hundreds of these inimitable sketches. 8vo, orange covers.

- 95f. HOKUSAI: ARCHITECTURAL DESIGNS.

Complete in one volume, 1836.

THE ORIGINAL ISSUE CONTAINING ARCHITECTURAL, NATURAL, human, and many other motifs. 8vo.

- 95g. HOKUSAI: HEROES OF THE ORIENT.

Tokyo, about 1850, 8vo.

Contains 28 DOUBLE PAGE PLATES WITH THE USE OF THE FINEST SOFT BLACK AND WHITE.

EIGHT GROUPS OF FLOWER PAINTINGS

96. FLOWER PAINTINGS. 11 x 24 ins. (and shorter).

Paintings of 20 various flowering plants, varieties of lilies, small orchids, verberna, etc. (On 4 sheets).

This and the 3 following lots are carefully painted on paper, color and size of original blossoms,

97. ——. Paintings of 26 various flowers, many in jars; peonies, passion flower, tiger lilies, etc. 6 sheets, 11 x 18 ins, etc.

98. ——. Doorway set with New Year's table, old double cherry in bloom, and 3 other paintings showing 24 varieties of flowers, 11 x 29. (4).

99. ——. Three sheets of water color drawings, flowers, and birds, showing 12 varieties of flowering plants and shrubs. Butterfly lilies, iris, Japonica, pendant willow, etc. 11 x 20 ins. and shorter. (3).

100. WATER COLOR FLOWER PAINTINGS. 11 x 15 ins. (4).
Hollyhocks, Madonna Lily, etc. (One on silk).

101. THREE WATER COLOR FLOWER PAINTINGS.
Wistaria, Plum boughs in a jar, etc. One in silk. 11 x 17, etc. (3).

102. WATER BIRDS AND FISH. 11 x 15 ins. (3).
Storks, carp and Heron seen white against a Lotus leaf. On paper. (3).

103. FOUR WATER COLOR PAINTINGS. 12 x 18 ins.
On thick soft paper. Masque and fan; Plum blossoms in a stone jar, etc. Seal signatures. (4).

103a. PAINTING ON SILK. 12 x 20 ins.
Dragon's head appearing in the mist, monochrome.

104. ANCIENT EMBROIDERY PICTURE. 15 x 6 ins.
Blue Thibetan God holding a sword, flaming nimbus, on a rock; on cream brocade ground with gold brocade border.

105. TWO FAN SHAPE WATER COLOR DRAWINGS. Flowers; Narrow panel (by Hiroshige?) man in processional dress; Water color of a fisherman crossing a Turf bridge; Set of 8 architectural drawings in red and green for a Temple, etc. A Parcel.
106. HIROSHIGE KUNIYOSHI & KUNISADA.
 "Two Brush Tokaido Series," two-thirds of each plate figure series by Kuniyoshi and Kunisada; the upper part being landscapes by Hiroshige. 50 sheets (some duplicates).
107. PARRISH (STEPHEN).
 Painter etching; cluster of huts on a river, probably early Harlem. 1889. SIGNED PROOF. Sm. 4to.
108. EUROPEAN ENGRAVINGS. Eisen, Moreau and Cochin Plates on Large Paper: For the "Orlando Furioso" of Ariosto, with portrait, 12 plates, and head-pieces (2); Genealogy of the Bonaparte, family, etc. (17 pcs.)
109. PORTFOLIOS.
 Large cloth portfolio, 20 x 22; 4 small ones, 16 x 12. (5).

EIGHT KAKEMONO PAINTINGS

110. KAKEMONO PAINTING IN MONOCHROME. 36 x 14 ins.
 Wild Goose exquisitely painted flying over Autumn grasses, on paper, narrow mount of old gold brocade. Seal signature.
111. KAKEMONO PAINTING ON PAPER.
 Duck on a stream near reeds. Monochrome. Signature and seal. 40 x 11, mounted on brocade. Ivory tips.
112. KAKEMONO PAINTING ON SILK. 31 x 11 ins.
 White Mandarin ducks, one in the stream, the drake on a rock near creamy peonies. Mounted on brocade; ivory tips. Unsigned.
113. KAKEMONO PAINTING ON PAPER.
 Large leaf plant resembling rhubarb, bees, etc. 46 x 17 ins., mounted on old brocade. Signed and seal.

114. HOGAN: KAKEMONO PAINTING. 38 x 14 ins.
White hen, chicken, millet sheaf and Plum bough. On paper, mounted on brocade. Signed and seal.
115. SOSEN (Attributed) KAKEMONO PAINTING.
A large Monkey climbing on a rock near a waterfall. Features tinted, rest in very fine ink brush work. On paper, 36 x 13 ins., mounted on brocade.
Old writing attributes it to the famous animal painter Sosen. Signed and seal.
116. JAPANESE TEMPLE PAINTING.
Buddha and four attendants (flesh-tints) of red, green and cream (2). Circular Diam. 24 ins., painting on paper, dark blue rectangular ground; corner decorations of golden jars of Lotus Blossoms. Mounted as a Kakemono on old gold brocade in a chrysanthemum design.
The four-armed Buddha wearing a gold head-dress seated on a Lotus, holding gold sceptres, the wheel of life as a necklace, is attended by four deities. On a circular panel with flame edged nimbus, PAINTED WITH THE GREATEST DELICACY AND CARE.
117. KAKEMONO PAINTING. (Worn).
Old gnarled black plum bough and creamy blossoms. Two seal signatures. On paper. 52 x 16 ins.

HIROSHIGE: 1797-1858

Prints from Oblong Series in Groups of Three

118. LATEEN sail-boats near a bridge and two others. (3).
119. FERRY LANDING, THREE PINES and two others. (3).
120. STEPS TO THE TEMPLE. (Red clouds) and two others. (3).
121. MOORED BOATS AND LATEEN SAILS and two others. (3).
122. TEMPLE IN SNOW.
Returning Boats. Temple on hill. (3).
123. FUJI AT END OF BUSY STREET.
Kite Flying, Crossed Pines. (3).
124. LARGE PINK TEMPLE WITH BLUE ROOF.
Temple in snow, Fuji and busy street. (3).

125. THE BLUE TORII and two others. (3).
126. TORII AND SAGO PINE.
Torii and Christening, Torii from the Marusei Tokaido. (3)
127. PROCESSION LEAVING THE YOSHIWARA.
Girls with pots of flowers by a stream, Cherry Viewing Festival. (3).
128. AVENUE OF BUDDING PLUMS.
Cherry Festival, Steps to Temple. (3).
129. HIZAKURI, humorous and two others, one signed "special." (3)
130. WISTARIA FESTIVAL and two others, all with margins. (3).
131. THREE PRINTS FROM THE TOKAIDO.
Goyu, Twilight Street, Futagawa and Fujieda, all margins. (3).
132. SUMMER MOONRISE "YEDO MEISHO" and two others, all margins. (3).
133. FUJIKAWA AND DAIMIO TRAIN and two others, all margins. (3).
134. MIOJIN SHRINE from Toto Meisho.
Maples at Tsuten Bridge (worn), Akabane Snow (browned). (3).
135. DAIMIO PROCESSION AT FUJIKAWA.
Fujieda and Okabe. (3).
136. HIROSHIGE & SADAHIDE.
RYOCOKU BRIDGE and Kanda Shrine; Snow print by Sadahide. (3).
137. PRINCESS ON HORSEBACK and 4 girls.
By Shunsen. Chushingura view by Toyokuni. Torii by Yoshitora. (3).

HIROSHIGE

Ten Prints from the Oblong "Yedo Meisho"

138. SNOW AT KAMEIDO TEMPLE.
Icy blue bay, the soft plums, pines and bridges heaped with snow.
139. FIREWORKS ON TALL RYOGOKU BRIDGE.
140. BOATS RETURNING TO TSUKUDA ISLAND.
Four picturesque striped sail boats in swift passing.
141. HEAVY SNOW AT MAISAKA.
Rafts on the river; Beautiful printing.
142. SNOW AT MAISAKA ON THE RIVER.
Darker sky line, deeper red horizon.
143. SAZAIDO. TEMPLE OF 500 RAKKAN.
People on the path over the rice fields. Yedo Meisho.
144. THREE TALL SAILS AT TAKENAWA.
Reproduced in the Happer Catalogue.
145. TORII AT SHIMMEI TEMPLE.
Procession of men and women passing.
146. SUMIDA BANKS IN BLOSSOM TIME.
Rafts and fishing boats on the river.
147. TWO PRINTS FROM THE YEDO MEISHO.
Sumida River Cherry Blossoms; Shimmei Temple. (2).

HIROSHIGE: 1797-1858

Prints from Various Upright Series

148. FUJI with an Angel as a Bird of Paradise floating on a cloud.
149. MOTHER AND BABY. Hiroshige, 1827.
Large head of the mother looking up to the baby on a green bench.

EXCESSIVELY RARE EARLY HIROSHIGE.

150. SNOW AND DEEP BLUE STREAM.
From the "Views of 60 Provinces."
151. BOAT AND WHIRLPOOL.
Prow of boats seen, with sailor making votive offering.
152. MINES AT SADO: BASKET BRIDGE and 2 others, "60 Provinces," etc. (4).
153. MOON AT DAYBREAK, YOSHIWARA EMBANKMENT.
Waterfall, and two others from "60 Provinces." (4).
154. GIANT PINE TREES AT THE GATE.
Cherry Trees, Bow Moon, etc., from the Upright Tokaido. (4).
155. YEDO IN LEGEND AND HISTORY.
Cherry Viewing. Three men near a Waterfall, etc. (4).
156. TWO MEN IN A BOAT NEAR A CLIFF.
By Hiroshige (cut to square); Youth dressing, by Kuniyoshi, etc. (4).
157. FOUR SMALL PRINTS.
Three half block Hiroshige landscapes, Mt. Pass, Ford and three Inns, and Travellers on the road by Hokusai. (4).

HARUNOBU, 1725—1770

158. GIRLS BEATING CLOTH. Date, 1768.
Purchased from the Colonna sale in 1908.
VERY DELICATE IN DESIGN AND COLOR.

HIDEMARO: DATE ABOUT 1805.

159. YOUTH SERVED BY COURTESAN AND MAID.
He stoops, drinking sake from a red bowl. Fine color and grouping. Good condition.
160. LARGE HEAD OF A MOTHER AND CHILD.
On a rosy gaufered ground of white cherry blossoms. The child has a blow gun.

161. LARGE HEAD OF A GEISHA.

Pulling on a gauze haori over her rose and green robes.

NIKUMARO: FL. 1789—1829.

162. TWO COURTESANS AND A MAID.

Kneeling at a brazier. At the bottom is a screen (laid on its side) of a waterfall.

MASAYOSHI: FL. 1790—1820.

163. WARRIOR IN FULL ARMOUR ON A RED HORSE.

Breasting a raging torrent.

TOYOKUNI I. 1769—1825.

164. LADY IN A KAGO.

On which lean two men of the "heroic stature" of the best period.

A powerfully composed design.

165. LADY IN LAVENDER.

With processional banner, her two maids in rose-color.

166. YOUTH AND TWO GIRLS.

One pours hot sake and the other assists him to rise.

167. THREE HANDSOME YOUTHS STOPPED BY A LADY ON A BALCONY. Shopping street.

168. FOUR LARGE MEN IN CONSULTATION.

The celebrated "great line" for which this artist is celebrated. About 1802.

Fenollosa calls Toyokuni's figures of this period "very noble."

169. THREE GIRLS BOATING.

Sheet from a triptych. Trimmed.

YEISHI: 1780—1810.

170. **FOUR LADIES ON A BALCONY.**
Soft pastel color; black introduced by a stork screen.

171. **FOUR GIRLS IN THE "HORSEHEAD" DANCE.**
Two dancing, and two seated, playing.

YEISHO: WORKED ABOUT 1800.

172. **LARGE HEAD ON SILVER (MICA) GROUND.**
Repaired with gold leaf at right side, trimmed.
VERY RARE. A NOTABLE PRINT.

173. **THREE GIRLS AND A PALANQUIN.**
Soft color and good black. Collector's stamp.
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YEIZAN: 1804—1829

174. **TWO GEISHA FORDING THE RIVER.**
On the shoulders of coolies. Sheet from a triptych.
175. **RYOGOKU BRIDGE FIREWORKS.**
Boat with four ladies (sheet from a triptych).
176. **IN WHITE AND BLACK.**
Two girls in white, and one in soft black, forming part of
a procession (sheet from a triptych).
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UTAMARO: 1754—1806.

(See also Nos. 71—85)

177. **YOUTH AND TWO LADIES BY A WATERFALL.**
A fine print, both in line and color. The girls wear black,
and striped rose and yellow, with large yellow sun hats.
178. **PRINCESS ON HORSEBACK.**
Grey wash ground. One of her maids holds over her a large
yellow umbrella, one leads the horse, another stands to right.
Good print in good color. NOTE THE LUMINOUS OBI OF THE GIRL
LEADING THE HORSE.

179. MOTHER HOLDING HER BABY.

The pose is natural and lovely; two maids stoop at her feet, with lunch set. Rich coloring.

180. A MUSICAL AFTERNOON.

Girls playing Koto and Samisen, a third kneels by a candle on a tall yellow stand.

181. A COURTESAN IN A GORGEOUS BLACK ROBE.

With luminous obi; her two maids in purple over rose.

Note the printing of the Obi. VERY RARE LUMINOUS COLOR.

182. MOTHER (bust length) HOLDING HER BIG BABY ON THE BALCONY.

He has a toy black axe, and his lavender and yellow robe is patterned in the Head of Oni.

183. YOUTH IN BLACK LEANS TO SPEAK TO A GIRL IN ROSE COLOR.

184. DANCING GIRL AND A YOUTH,

Who beats a black and yellow drum. Good color and condition but trimmed at left.

185. HEADS OF TWO GIRLS.

One in a flower head-dress. "Open fan" series.

186. TWO GIRLS SEEN AT HALF LENGTH.

One rests her chin on her hand. A lovely print. SIGNED RISAI.

187. YOUNG GIRL AND A YOUTH.

The latter holds a fish-knife and fish (partly seen). Trimmed.

188. TALL COURTESAN, IN ROSE COLOR.

Attended by two little maids, in rose color tied with green. By Utamaro? Not signed.

189. FOUR GIRLS, LOOKING AT BALES OF SILK.

LOVELY PRINT BY YEIZAN.

190. TWO GEISHA SEEN AT HALF LENGTH.

One with loose hair. Fine color and good condition. Not signed. UNDOUBTEDLY BY UTAMARO.

191. TOYOKUNI: HASHIRAYE.

A Samurai in dull green robe with black haori. Yellow ground.

192. TWO SURIMONO.

Tall sake cup and cover (lacquer black, with designs in gold and silver) on a gauffered yellow tray; collector's stamp. Visitors at a shop kept by a lady, by Sori. (2)

193. THREE LARGE AND UNUSUAL SURIMONO.

Silver ribbon set with white double cherry blossoms and buds; ceremonial banners printed in silver, gold and color. Sm. folio. (3)

194. SETSUBA. THE BLOSSOMING TREE. 8 x 20.

Section of an old plum tree, blossoms in pink and gauffrage, knot-holes and twisted boughs. Rare print.

CHOKI. DIPTYCH: FL. 1785—1805.

195. YOUTH IN BLACK, AND FOUR COURTESANS.

In the shopping district. Little "demons" with Japanese writing characters for faces add a grotesque and dancing note. The color is lovely, and the little Devils are unseen by the group of people.

KIKUMARO. DIPTYCH. 1789—1829.

196. TWO SHEETS FROM A TRIPTYCH.

Lovely grouping of men and women under a pine tree by stone lanterns. Fine black in the sign and yellow in the Kago from which the lady leans.

HIROSHIGE'S FIRST SERIES
of the Tokaido Road

197. FUJIEDA. CHANGING HORSES.
Famous for the beautiful gradation of color.
198. FUJAKAWA. DAIMIO PASSING.
Good color and printing.
199. FUJISAWA. Hill and Temple.
Torii, yellow bridge and village.
200. FUTAGAWA. "RACING HILL."
The sky darkly printed. Few wormholes.
201. GOYU. VILLAGE STREET AT TWILIGHT.
Girls stopping travellers. (Wormholes repaired.)
202. PAINTED ROCKS, LAKE HAKONE.
White Fuji caps the low range of hills.
203. EARLY MORNING START. ISHIBE.
Inn and travellers.
204. KANAGAWA BAY, SUNSET. First plate.
Steep roofs and clouds to left.
205. KANAYA. FORD OF THE OI RIVER.
Double stream, sandy plain, and low hills.
206. KAMEYAMA SNOW.
Rosy sky at horizon.
207. KUSATSU, WITH THE INN.
Busy scene, early morning.
208. KUWANA CASTLE AND SEVEN LEAGUE FERRY.
Two junks with lowered sails.
209. MIYA. TORII OF ATSUTA TEMPLE.
Men and horses drag the Sacred Car (unseen).

210. NARUMI. Village street.
Shops, with the famous cloth of Arimatsu.
211. MURDER STONE, SAYO MT., NISSAKA.
Good color, but has been trimmed.
212. TIGER RAIN AT OISO.
Clear tones and good yellow sky.
213. OKABE. UTSU HILL.
Steep path and waterfall between green cliffs.
214. SAKANOSHITA. (Time stains.)
Famous Mountain Peak on the Tokaido.
215. VIEW OF THE SEA: SHIRASUKA HILL.
Wide curving view, procession under the hill
216. TOTSUKA INN. Second plate.
Man mounting horse. Early morning.
217. YOSHIDA. Margins.
Long Bridge over the broad Toyo River.



